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The British Museum Catalogue of Printed Books⁶ mentions an "Aesopus Moralisatus — with an interlinear Italian gloss" published at Brescia in 1497 by Bernadinus de misintis de Papia. It has sixty-three fables. The same catalogue⁷ describes the following edition, which is to be especially noted as having a title identical with that of the Harvard *Æsop*: "Aesopi Fabulae cum interpretatione vulgari (i. e., an interlinear Italian gloss): et figuris acri cura emendatae. Ludovicus Brittanicus et Fratres; Brixiae, 1522." The edition has sixty-seven fables. Obviously this *Æsop* collection is very similar to the one at Harvard. The British Museum Catalogue also mentions⁸ a collection entitled "Aesopi Fabulae . . . cum vulgari interpretatione [i. e. an interlinear Italian gloss together with a commentary] et figuris . . . emendatae," printed at Parma by S. de Viottis in 1547.

Brunet⁹ mentions what seems to be another edition of the *Æsop* at Harvard. The dedication bears the same title and conveys the same information, namely that the collection was prepared by Bartholomeo Maschara. The label-titles are identical. The Brunet *Æsop* has sixty-three fables, each illustrated by a wood-cut. The text is in Latin distichs accompanied by the familiar Italian gloss. This edition was published at Brescia in 1532 by Louis Breton.

An "Esopus Constructus et moralizatus ad utilitatem discipulorum" is mentioned in a catalogue of incunabula in the library of Henry Walters of Baltimore.¹⁰ The book was printed by Bernadinus de misintis de Papia at Brescia in 1495. There are two different sizes of type used, both Gothic. Lechi,¹¹ speaking of the same edition, adds that the interlinear Italian occurs in smaller type. The number of fables is not mentioned by either. It is to be noted that the title of this incunabulum suggests that of the collection

of 1497,¹² which was also published at Brescia, and that the same name, Bernadinus de misintis de Papia, occurs in both. The title of the Walters incunabulum is also like that of the edition in the Bibliothèque Mazarine.¹³

Eight editions besides the one at Harvard have been described with more or less detail. In closing, it may be worth while to give a brief summary of the facts collected about the editions, mentioning those features which are most characteristic. The dates of these editions range from 1495 to 1587. There is not enough evidence to date the Harvard collection, but since it most closely resembles the Brescia edition of 1542 its time of publication may be placed near that year. Seven of the collections were published at Brescia, and one at Parma. The two earliest editions recorded, those of 1495 and 1497, have the name of Bernadinus de misintis de Papia. The next three, the editions of 1522, 1532 and 1542, were published by Louis Breton. The number of fables varies from sixty-three to sixty-eight. The increase in number is not regular, according to successive dates of publication; a collection of sixty-three fables is found following one of sixty-seven.¹⁴ In every case there is an interlinear Italian gloss adapted apparently to the use of Italian school-boys. This is the most interesting feature of all. These collections represent a definite group of mediæval editions of *Æsop*'s fables, with dates that cover nearly a century, published with a definite purpose: the edification and instruction of Italian youth.

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EDGAR ALLAN POE AND FRIEDRICH SPIELHAGEN. THEIR THEORY OF THE SHORT STORY.

The centennial anniversary of the birth of Edgar Allan Poe in January of last year was made the occasion of a widespread recognition of

⁶ William Clowes and Sons, London, 1883. *Æsop*, col. 14, shelf no. 12304. e. 5.

⁷ Col. 16, shelf no. G. 7751.

⁸ Col. 16, shelf no. G. 7757.

⁹ *Manuel du Libraire*, 5th ed., Vol. I, col. 92.

¹⁰ *Incunabula Typographica* . . . in the library of Henry Walters, Baltimore, 1906. Pp. 4-5. This incunabulum has been inaccessible.

¹¹ Lechi, Luigi, "Della Tipografia Bresciana nel secolo decimoquinto"; Brescia, 1854, p. 55, no. 8.

¹² Cf. above British Museum Catalogue, 12304. e. 5.

¹³ Though the authenticity of this last title, it will be remembered, is doubtful.

¹⁴ Editions of 1522 and 1532.

the genius of the man whose work was for so long neglected by his countrymen. The event called forth a number of celebrations throughout the country and inspired a rather voluminous output of memorial literature.

One phase of Poe's work which this latter day criticism particularly stresses is the influence which he exerted abroad, and one name which has been associated with his is that of Friedrich Spielhagen, the German novelist who from about the middle of the century, for a period of about thirty years, was the acknowledged master of the German novel until his fame was eclipsed by the "moderns." Spielhagen's eightieth birthday occurred in February of last year and it is interesting to note that it called forth only a few sketches, inspired for the most part by that sense of charitable respect which a new generation, controlled by new masters and new ideas, offers to the dethroned magnate of a previous one. Doubtless it is a fact not now generally known that the once famous *Altmeister* of the German novel is still living in Berlin to-day. Spielhagen in his old age has suffered the same fate which was Poe's for many years after the latter's death. One wonders involuntarily if history will extend the analogy further and rescue Spielhagen's name from the oblivion with which the new Gods have for the time invested it.

But this analogy in external circumstances is not the point of primary importance suggested by the almost co-incident birth anniversaries of these two men. Of more significant interest is the fact that Spielhagen, as a student of Poe and in the valuation of a certain phase of Poe's work, anticipated the American and English critics and absorbed himself certain ideas from the American poet, which ideas he transplanted to German soil. Their fruition is just now becoming apparent.

Spielhagen's interest in Poe dates from an early period, as he himself states in his autobiography.¹ His first acquaintance with Poe was gathered from Griswold's *Poets and Poetry of America*. Spielhagen discusses Poe's analysis of the *Raven* in *The Philosophy of Composition*.² In the collec-

tion of essays entitled *Aus meiner Studienmappe*,³ Spielhagen has an extended essay on the Poe-Longfellow controversy. While the essay bears the title *Edgar Poe gegen Henry Longfellow*, it is largely a discussion of Poe's theory of lyric poetry. Spielhagen is ostensibly investigating the justice of Poe's charges of plagiarism against Longfellow. He asks himself two questions by way of solving his problem. "Wie weit ist Poe's Theorie der lyrischen Dichtkunst richtig? an die sich dann die der zweiten knüpfen wird; oder wie weit ist demnach seine Anklage gegen Longfellow gerechtfertigt?"

The question of primary interest in this investigation is just how Spielhagen formulates Poe's theory of lyric poetry. The discussion as to whether this theory is the correct one or not is of less significance. Spielhagen begins and ends his formulation of Poe's theory of lyric poetry by quoting a sentence from the latter's *Poetic Principle*.⁴ "I need scarcely say that a poem deserves its title only inasmuch as it excites by elevating the soul. The value of the poem is in the ratio of this elevating excitement." This exciting moment constitutes, according to Spielhagen, the criterion by which Poe measures the value of a lyrical production. Numerous other excerpts are made from the *Poetic Principle* in which Poe deals with the legitimacy of the didactic and the moral element in lyric poetry. Spielhagen then goes from the theory of the *Poetic Principle* to its practical application in the essay of Poe's entitled *Longfellow's Ballads*.⁵ Poe exploits in this production the same theory, many of the paragraphs agreeing literally with portions of the text of the *Poetic Principle*. But Spielhagen reverts constantly to this idea of the exalting effect of a poem as Poe's criterion of its excellence. The processes of technique which contribute to this result are also discussed. Such as brevity, elimination of details, climactic effect, etc. But it is always the capacity for inducing this excitement by "elevating the soul" which is the measure of the value of a lyric poem as Spielhagen interprets Poe.

¹*Finder und Erfinder. Erinnerungen aus meinem Leben.* Fr. Spielhagen, Leipzig, 1890, p. 287.

²*Beiträge zur Theorie und Technik des Romans.* Friedrich Spielhagen, Leipzig, 1883, p. 9.

³Berlin, 1891, p. 101.

⁴*The Complete Works of Edgar Allan Poe.* Edited by James A. Harrison, N. Y., 1902, Vol. 14, p. 266.

⁵Harrison, Vol. II, p. 68 ff.

After having asked himself how far Poe's theory is correct, Spielhagen adds this striking observation: "Denn unzweifelhaft hat der Lyriker Poe, wenn er auch von aller Poesie zu sprechen scheint, auch vielfach wirklich spricht, oder doch sprechen will, bei Aufstellung seiner Sätze immerdar seine spezielle Kunst (lyric poetry) vor Augen gehabt; ebenso wie er das Material zu diesen Sätzen und die Beweisführung derselben unmittelbar aus seinen individuellen dichterischen Erfahrungen schöpfte."⁶

When Spielhagen speaks of Poe's "spezielle Kunst," he means thereby lyric poetry. He is therefore saying in the above that Poe's *Poetic Principle* is, strictly speaking, a principle of lyric poetry. And further that the author of the *Raven* being essentially a lyrist, deduced for himself a theory of lyric poetry by which he proceeded to measure all other poetic *genres*. And finally, that Poe applies his standard for lyric poetry alike to the epic, the drama, and the short story.

Poe's discussions of this matter in his essays are too well known to require quotation here. Spielhagen arrays together all those passages in the *Poetic Principle* and in the essay *Longfellow's Ballads* which deal with the subject. His conclusions are obvious and convincing. Poe's theory of the drama, the epic, and the short story, when reduced to its last analysis, is but his theory of lyric verse. The value of all literary types is to be measured by their capacity to "excite, by elevating the soul." Let us look for a moment at Poe's theory of the tale and observe how closely it echoes his idea of lyric poetry. There is perhaps no better statement of it than in the essay on Hawthorne.⁷

In this essay Poe in two consecutive paragraphs outlines his theory of a poem and a short story. In thus collocating his ideas he himself furnishes the demonstration of the correctness of Spielhagen's contention of the identity of his theory of the poem and the tale. Let us hear the first of these paragraphs:

"Were I bidden to say how the highest genius could be most advantageously employed for the best display of its own powers, I should answer

without hesitation—in the composition of a rhymed poem, not to exceed in length what might be perused in an hour. Within this limit alone can the highest order of true poetry exist. I need only here say, upon this topic, that, in almost all classes of composition, the unity of effect or impression is a point of the greatest importance. It is clear, moreover, that this unity cannot be thoroughly preserved in productions whose perusals cannot be completed at one sitting. We may continue the reading of a prose composition, from the very nature of prose itself, much longer than we can persevere, to any good purpose, in the perusal of a poem. This latter, if truly fulfilling the demands of the poetic sentiment, induces an exaltation of the soul which cannot be long sustained. All high excitements are necessarily transient. Thus a long poem is a paradox. And, without unity of impression, the deepest effects cannot be brought about. Epics were the offsprings of an imperfect sense of Art, and their reign is no more. A poem too brief may produce a vivid, but never an intense or enduring impression. Without a certain continuity of effect—without a certain duration or repetition of purpose—the soul is never deeply moved."

The next paragraph outlines his theory of the tale:

"Were I called upon to designate that class of composition which, next to such a poem as I have suggested should best fulfill the demands of high genius—should offer it the most advantageous field of exertion—I should unhesitatingly speak of the prose tale, as Mr. Hawthorne has here exemplified it. I allude to the short prose narrative, requiring from a half hour to one or two hours in its perusal. The ordinary novel is objectionable, from its length, for reasons already stated in substance. As it cannot be read at one sitting, it deprives itself, of course, of the immense force derivable from *totality*. Worldly interests intervening during the pauses of the perusal, modify, annul, or counteract, in greater or less degree, the impressions of the book. But simple cessation in reading, would of itself, be sufficient to destroy the true unity. In the brief tale, however, the author is enabled to carry out the fulness of his intention, be it what it may. During the hour of perusal the soul of the reader is at the writer's control. There are no external or intrinsic influences—resulting from weariness or interruption."

"A skilful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived with deliberate care a certain unique or single effect to be wrought out, he then invents such

⁶ *Aus meiner Studienmappe*, p. 148.

⁷ Harrison, Vol. II, p. 106 ff.

incidents—he then combines such events as may best aid him in establishing this preconceived effect. If his very initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design. And by such means, with such care and skill, a picture is at length painted which leaves in the mind of him who contemplates it with a kindred art, a sense of the fullest satisfaction. The idea of the tale has been presented unblemished, because undisturbed; and this is an end unattainable by the novel. Undue brevity is just as exceptional here as in the poem; but undue length is yet more to be avoided.”

Exactly the same idea is elaborated in each of the two paragraphs above. “Totality of effect” is the very basic stone in the structure of Poe’s theory. The phrase recurs repeatedly in all of his essays. The poem and the tale must produce a single effect, an effect of “totality,” and “during the hour of perusal the soul of the reader is at the writer’s control,” which is exactly that excitement “which elevates the soul” which is Poe’s measure of the lyric poem.

In an address delivered at the Poe centennial at the University of Virginia January 19, 1909, Prof. C. Alphonso Smith says: “The central question with Poe was not ‘How may I write a beautiful poem or tell an interesting story,’ but ‘How may I produce the maximum of effect with the minimum of means?’ This practical, scientific strain in his work becomes more dominating during all his short working period. His poems, his stories, and his criticisms cannot be understood without constant reference to this criterion of craftsmanship.” It is this structural side of Poe’s genius which Prof. Smith regards as distinctively American and it is this phase of his work which, for future generations, will stand out more prominently against the background of the sum of his poetic achievement. Prof. Smith prophesies for Poe the literary craftsman, the inventor of the modern short story, an ever increasing renown.

It is a singular fact that Spielhagen’s interest in Poe was centered largely in this one side of his work. Brief mention is made of Poe’s verse, but Spielhagen’s discussions of and references to Poe have to do, for the most part, with the latter’s theory of lyric verse. More singular still is the

fact that it was reserved for this German to call attention for the first time to the fact that Poe’s theory of poetry was likewise his theory of the short story. That the production of an effect—an effect of totality—by means of an exalted or excited state of mind, is the aim of both the poem and the tale. In short, that the laws of structure which underlie the *Raven* and *William Wilson* are the same.

Poe himself regarded his criticism as his most serious work. Posterity is just now beginning to confirm his judgment. American and English critics are beginning to credit him with the founding of the short story as a new literary type. Prof. Brander Matthews says⁸: “Poe first laid down the principles which governed his own construction and which have been quoted very often, because they have been accepted by the masters of the short story in every modern language.” He might have added that the “principles which governed his own construction” were the same whether applied to the construction of a poem or a short story. But he did not make that observation. The credit for this is due to Spielhagen. It is in this sense that the German anticipated by several decades the most recent recognition of a new side of Poe’s work; namely, his constructive genius, that phase of his production which was for so long neglected.

But Spielhagen’s service as an interpreter of Poe is not bounded by the primacy of his recognition of the identity of those structural principles which Poe applied alike to the lyric poem and to the short story. The German novelist was also a theorist. Like Poe he endeavored to define for himself the principles which governed his own art. And his theory of the *novelle* is practically a restatement of Poe’s theory of lyric poetry and the short story. It echoes Poe’s views to such an extent that the conclusion that Spielhagen imbibed it from Poe is hardly to be avoided. The former thus becomes the first exponent in Germany of the Poe doctrine of the tale, and likewise the medium of transmission of this doctrine to German soil.

The following citations from Spielhagen’s critical writings are characteristic. “Der Roman

⁸ *The Short Story: Specimens Illustrating its Development*, 1907, p. 25.

hat es weniger auf eine möglichst interessante Handlung abgesehen, als auf eine möglichst vollkommene Uebersicht der Breite und Weite des Menschenlebens. Er braucht deshalb—und gerade zu seinen Hauptpersonen—nicht Menschen, die schon fertig sind, und, weil sie es sind, wo immer sie eingreifen, die Situation zu einem raschen Abschluss bringen, sondern solche Individuen, die noch in der Entwicklung stehn, infolgedessen eine bestimmende Wirkung nicht wohl ausüben können, vielmehr selbst durch die Verhältnisse, durch die Menschen ihrer Umgebung, in ihrer Bildung, Entwicklung bestimmt werden, und so dem Dichter Gelegenheit geben, ja ihn nötigen, den Leser auf grossen, weiten (allerdings möglichst blumenreichen) Umwegen zu seinem Ziele zu führen.”⁹

Spielhagen here arrives at his characterization of the *novelle* negatively. But his theory is clear.

“Nun aber mögen wir die Goethesche Definition in den Gesprächen mit Eckermann ‘Was ist die Novelle anders als eine sich ereignete unerhörte Begebenheit?’ einfach acceptiren, oder an die erweiterte Form und psychologische Vertiefung denken, welche diese Dichtungsart in der neuern Literatur gefunden hat, immer wird ihr Charakter bleiben, dass sie—zum Unterschiede vom Roman, in welchem eine Entwicklung der Charaktere, mindestens des Helden stattfindet—fertige Charaktere aufeinander treffen lässt, die sich in dem Kontakt nur zu entfalten, gewissermassen auseinanderzuwickeln haben. Weiter: dass, damit die Wirkung des Kontaktes sich nicht zersplittere, nur wenige Personen in Mitleidenschaft gezogen werden dürfen, und so das Resultat bald hervorspringen, d. h., die dargestellte Handlung kurzlebig sein wird.”¹⁰

“Mit der Novelle steht es anders und besser. Zwar schwankt auch ihre Definition in der Aesthetik; aber man glaubt doch zu wissen, dass sie die Erzählung einer merkwürdigen Begebenheit sein soll. Das ist sie denn auch bei den alten Meistern, denen sich noch unser Kleist ruhmreich anreihete. Dann haben früher und später grosse Künstler wie Goethe, Tieck, Bren-

tano, Storm, Keller, Heyse—und wer wäre da nicht zu nennen!—das alte etwas enge und trockne Schema erweitert und bereichert, bis das Gebilde schliesslich eine frappante Aehnlichkeit mit den letzten Akten oder mit dem letzten Akte eines Dramas hatte, von denen oder dem es sich fast nur noch durch das Wegbleiben der dialogischen Form unterschied.”¹¹

Spielhagen is interested in drawing a line of demarkation between the novel and the short story. The peculiar nature of the latter he finds in the fact that the short story deals with ready made characters in contradistinction to those in process of development. The action is simple, the number of characters restricted to a few and the action concentrated into one definite effect. It is exactly Poe’s theory of the tale. It is that same “totality of effect” born of brevity and the nice choice of the component parts which Poe urges so persistently for the lyric poem and the short story. In thus defining the theory of the *novelle* Spielhagen becomes the intermediary between Poe and those “masters of the short story” in Germany to whom Prof. Matthews refers.

In this connection an interesting suggestion is offered in a critique of Spielhagen by one of the “moderns,” no very sympathetic critic therefore.

“Nun frage ich im Hinblick auf die Ausführungen, welche ich bisher gegeben, was sind denn alle Erzählungen Spielhagens von den *problematischen Naturen* bis zu *Hammer und Amboss*, bis zu *Plattland* anders als Darstellungen eines kleinen scharf begrenzten Ausschnittes des grossen Weltgetriebes, was anders also, denn nach der Meinung des Verfassers, Novellen! Und in der That, Spielhagen ist mehr Novellist, als Romanerzähler, seine Romane sind dramatisch concentrirt, nicht episch breit, sie bieten nicht eine Welt von Bildern wie der *Don Quijote*, sondern drehen sich festgefügt, um ein oder zwei Probleme.”¹²

The statement is that Spielhagen is nominally a novelist, but that in the architecture of his novels he employs the technique of the short story writer.

⁹ *Beiträge zur Theorie und Technik des Romans*, Leipzig, 1883, p. 245.

¹⁰ *Neue Beiträge zur Theorie und Technik der Epik und Dramatik*, Leipzig, 1898, p. 74.

¹¹ *Neue Beiträge*, p. 162.

¹² *Kritische Waffengänge. Friedrich Spielhagen und der deutsche Roman der Gegenwart*. Heinrich and Julius Hart, Leipzig, 1884, p. 70 ff.

That his narratives do not gradually unfold like a series of pictures, but that they are dramatically concentrated around one point.

Hart's criticism of Spielhagen's novels, taken in connection with the foregoing discussion, suggests easily that Spielhagen was not content with the acceptance and exploitation in Germany of Poe's theory of the short story, but that he also made practical application of it in the construction of his own novels. This question, however, would furnish the subject for a more extended investigation.

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GOTHIC ETYMOLOGY.

Etymologisches Wörterbuch der gotischen Sprache mit Einschluss des sog. Krimgotischen bearbeitet von Sigmund Feist. Halle a. S., 1909.¹

1. *Af-daviþs* 'abgehetzt' from an inf. *.*dōjan* is referred to a root *dhōu-* 'töten.' I refer the word to the root *dhē-, dhō-* in Ir. *dedaim* 'tabesco, fatisco,' *dīth* 'Tod, Ende,' Lat. *fatisco*, ON. *das* 'Ermüdung,' *dasa dōsa* 'ermüden,' etc. (cf. *MLN.*, xxi, 226).

2. *Afdōbnan* 'verstummen': aisl. *dofna* 'seine Kraft verlieren' is an impossible combination. The former belongs to Gk. *τέθηνα* 'am astonisht, dazed,' *τάφος, θάμβος* 'astonishment, stupor,' *θαμβέω* 'be astonisht, obstupeo,' Norw. *dapa* 'dovne' (*MLN.*, xxi, 227); the latter to ON. *dofenn* 'erschlaft, träge,' Goth. *daufs* 'taub, verstockt,' etc. (cf. Falk og Torp, *Et. Ordbog* I, 108).

3. With *af-ētja* 'Fresser' are closely related in form ON. *étr* 'essbar,' Skt. *ādyā-* 'geniessbar,' Lat. *in-ēdia* 'fasting.'

4. Under *af-hlaþan* 'beladen' is said: "Das Germ. setzt eine idg. Wzl. **klāt-* voraus; es findet sich indes nur die Wzl. *klād-* in abulg. *klada* 'lege, stelle.'" In the first place *hlaþan* does not presuppose an IE. root *klāt-*, but only a pre-Germ. root of that form. In the second place the root

klā does occur outside of Germ. with a *t*-formans; Lith. *klota* 'Pflaster im Hause.'

5. If *af-slaupþjan* 'in Angst versetzen' is related to Du. *sloddern*, MHG. *sloten, slotern* 'schlottern,' then there are certainly 'weitere Beziehungen.'" For these are related to MHG. *slüder* 'Schleuder,' *slüdern* 'schleudern, schlenkern,' *slüder-affe* 'Müssiggänger,' NHG. *schleudern*, Dan. *sludre* 'schwätzen' (cf. author *AJP.*, xxiv, 49; Falk og Torp, *Et. Ordbog* II, 228). Compare also MHG. *slūr* 'Schleudern, Stoss; Herumstreifen, Faulenzen,' Du. *sleuren* 'an der Erde fortschleifen, -schleppen, schlendern,' NE. *slur* 'slide over'; OE. *sliefan* 'slip over,' NE. *sloven* 'ein schlotteriger, schlumpiger Mensch,' and many other derivatives of a base *sleu-, slū-* (cf. *AJP.*, xxiv, 47 ff.).

6. With *af-swaggujan* 'schwankend machen': OHG. *swingan* 'schwingen,' *swenken* 'schwingen,' etc. compare also Skt. *svāñe(as)* 'sich leicht wendend, gewandt,' *svājatē* 'umschlingt, umarmt,' *svajā-s* 'eine Art Schlange' (*MLN.*, xvi, 24).

7. On *aiza-smiþa* 'Erzschmied' see *MLN.*, xxii, 236.

8. *Aljan* 'Eifer': ON. *eld*, OE. *æled* (from **ailida-*) is not only "ganz unsicher" but impossible.

9. On the relation between *baidjan* and *beidan* see *Mod. Philology*, iv, 489f.

10. *Bidagwa* 'Bettler' for **bidaga* should not be compared with OE. *bedecian* 'betteln.' It is the substantivized weak form of an adj. **bidags*. Compare OHG. *wizago* 'Wahrsager': *wizag* 'sehend, ahnend' (cf. *MLN.*, xxi, 227).

11. On the connection between *bigitan* 'finden,' Lat. *prehendo*, etc. and Lith. *gōdas, gūdas* 'Habgier,' i. e. 'a grasping,' and *gōdas* 'Klette,' i. e. 'grasper' see *MLN.*, xv (1900), 96. There can be no objection to this combination either in form or meaning. Cf. also Berneker, *Slav. Et. Wb.* 289.

12. Under *bi-leiban* 'bleiben' the IE. root *leip-* is defined 'beharren, haften, kleben.' It is rather 'schmieren, kleben, haften, beharren.'

13. *Blinds* 'blind' is derived from a root **blendh-*. I refer it to IE. **mlendh-, *meldh-*: Lett. *ma'ldīt* 'irren, sich versehen,' 'blunder,' *mu'ldēt* 'herumirren,' ChSl. *blāditi* 'irren,' *blādŭ* 'Irrtum,' etc. (*Color-Names*, 88, 109).

¹ In the following I give notes on Feist's book rather than a review.